

MONAURAL—ML 5897



AARON COPLAND conducts

his **clarinet concerto**
benny goodman,
soloist

with the
columbia symphony
strings

and
old american songs
william warfield,
soloist

with the **columbia**
symphony
orchestra



COLUMBIA RECORDS RADIO STATION SERVICE

NOT FOR RESALE ML 5897

SIDE 1
CONCERTO FOR CLARINET AND STRING
ORCHESTRA (with Harp and Piano) **16:55**
Boosey & Hawkes, Inc. (ASCAP)

SIDE 2	
Boatmen's Dance	3:13
The Dodger	2:04
Long Time Ago	3:09
Simple Gifts	1:43
I Bought Me a Cat	2:05
The Little Horses	2:56
Zion's Walls	2:06
The Golden Willow Tree	3:34
At the River	3:12
Ching-a-ring-chaw	1:31

All Boosey & Hawkes, Inc. (ASCAP)

26:00



Concerto for Clarinet and String Orchestra (with Harp and Piano)

Benny Goodman, Clarinetist

Aaron Copland conducting the Columbia Symphony Strings

Old American Songs, Sets I and II

William Warfield, Baritone

Aaron Copland conducting the Columbia Symphony Orchestra

Aaron Copland's Clarinet Concerto, brilliantly interpreted on this record by Benny Goodman with the composer himself conducting the Columbia Symphony Strings, was commissioned by Benny Goodman and is dedicated to him. Copland began work on it in 1947, finished the first movement in Rio de Janeiro while on a good-will tour of South America, and completed the whole concerto in New York State early in the autumn of 1948.

The composer has supplied the following analysis of the work: "The Clarinet Concerto is cast in a two-movement form, played without pause, and connected by a cadenza for the solo instrument. The first movement is simple in structure, based upon the usual A-B-A song form. The general character of this movement is lyric and expressive. The cadenza that follows provides the soloist with considerable opportunity to demonstrate his prowess, at the same time introducing fragments of the melodic material to be heard in the second movement. Some of this material represents an unconscious fusion of elements obviously related to North and South American popular music. (For example, a phrase from a currently popular Brazilian tune, heard by the composer in Rio, became imbedded in the secondary material in F major.) The over-all form of the final movement is that of a free rondo, with several side issues developed at some length. It ends with a fairly elaborate coda in C major."

Arthur Berger, discussing the Clarinet Concerto in his book on Aaron Copland, remarks that since the work was written for Benny Goodman, "it inevitably exploits the 'hot' jazz improvisation for which that clarinetist is noted. But the very episodes that evoke the sharp-edged, controlled, motoric style of Goodman's brilliant old sextet are often the ones recalling most strongly the stark, dissonant devices that gave Copland the reputation for being an esoteric in the early thirties. . . . The jazz elements make their entrance into the Concerto in the course of an

extended cadenza that connects the two movements, and they dominate the fast, second part of the work. The tender first movement is of lyrical cast, with the grace of ballet and the general mood of a slow dance. It was not at all surprising that a work with a first movement of this character and a second movement evocative of jazz should have established itself by 1951 (shortly after its concert and radio premières) in ballet repertory as musical underpinning for *The Pied Piper* of Jerome Robbins. Yet, with all its readily assimilable exterior and the unproblematic dance content that render it serviceable to the theater, the slow section, like the jazzy part, has its subtleties, too. These are contained largely in the instrumentation, which is confined to strings, harp and piano. From a piano reduction of this score one would never suspect the luminosity that is imparted to the string sonority by the delicate edging of figures in the harp."

The two sets of Old American Songs date from 1950 and 1952, respectively. Copland gathered them from a number of sources, most notably the Harris Collection of American Poetry and Plays at Brown University containing the original song sheets of hymns and minstrel songs, many of which were published in the first half of the nineteenth century. Originally for voice and piano, Copland later orchestrated both sets, treating them in his own manner.

The first set, completed in 1950, was first performed by William Warfield in New York on January 28, 1951. The five numbers are:

1. *The Boatmen's Dance*. This was published in Boston in 1843 as an "original banjo melody" by old Dan D. Emmett, who later composed *Dixie*.

2. *The Dodger*. John A. and Alan Lomax published a version of this song in *Our Singing Country*. It was sung for them by Mrs. Emma Dusenberry of Mena, Arkansas, who learned it in the 1880's when it was supposedly used in the Cleveland-Blaine presidential campaign.

3. *Long Time Ago*. This was issued in 1837 by George Pope Morris, who adapted the words, and Charles Edward Horn, who arranged the music from an anonymous original "black-face" tune.

4. *Simple Gifts*. Copland made the melody of this song famous throughout the world by his use of it in the ballet *Appalachian Spring*. It is a favorite song of the Shaker sect, dating from 1837-47. The melody and words were quoted by Edward D. Andrews in his book of Shaker rituals, songs and dances, entitled *The Gift To Be Simple*.

5. *I Bought Me a Cat*. A child's nonsense song, this version was sung to Copland by the American playwright Lynn Riggs, who learned it during his boyhood in Oklahoma.

The second set was finished in 1952 and presented for the first time at the Castle Hill Concerts. It also comprises five adaptations of old American songs:

1. *The Little Horses*. A children's lullaby, originating in the Southern States, the date of this song is unknown. The adaptation is founded in part on John A. and Alan Lomax's version in *Folk Song U.S.A.*

2. *Zion's Walls*. A revivalist song, the original melody and words are credited to John G. McCurry, compiler of the *Social Harp*.

3. *The Golden Willow Tree*. A variant of the well known Anglo-American ballad more usually called *The Golden Vanity*, this version is based on a recording issued by the Library of Congress Music Division from its collection of the Archive of American Folk Song. Justus Begley recorded it with banjo accompaniment for Alan and Elizabeth Lomax in 1937.

4. *At the River*. The words and melody of this hymn tune are by the Rev. Robert Lowry, and it dates from 1865.

5. *Ching-a-ring-chaw*. The words of this minstrel song have been adapted from the original in the Harris Collection at Brown University.

THE SELECTIONS—PUBLISHED BY BOOSEY & HAWKES, INC. (ASCAP)—ARE FOLLOWED BY THEIR TIMINGS	
SIDE I	CONCERTO FOR CLARINET AND STRING ORCHESTRA..... 16:55
SIDE II	OLD AMERICAN SONGS, Set 1
	Boatmen's Dance..... 3:13
	The Dodger..... 2:04
	Long Time Ago..... 3:09
	Simple Gifts..... 1:43
	I Bought Me a Cat..... 2:05
	OLD AMERICAN SONGS, Set 2
	The Little Horses..... 2:56
	Zion's Walls..... 2:06
	The Golden Willow Tree..... 3:34
	At the River..... 3:12
	Ching-a-ring-chaw..... 1:31
	26:00

COLUMBIA

COPLAND
CONCERTO FOR CLARINET
AND STRING ORCHESTRA
(with Harp and Piano)

RADIO STATION COPY - NOT FOR RESALE

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Side 1
(x"LP" 75063)

BENNY GOODMAN, Clarinetist
AARON COPLAND conducting the
COLUMBIA SYMPHONY STRINGS

16:55

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COLUMBIA

COPLAND
OLD AMERICAN SONGS

WILLIAM WARFIELD, Baritone

AARON COPLAND cond. the COLUMBIA SYMPHONY ORCH.

RADIO STATION COPY - NOT FOR RESALE

- 1. Boatmen's Dance 3:13
- 2. The Dodger 2:04
- 3. Long Time Ago 3:09



ML 5897



Side 2
(x"LP" 75064)



- 4. Simple Gifts 1:43
- 5. I Bought Me A Cat 2:05
- 6. The Little Horses 2:56
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- 8. The Golden Willow Tree 3:34
- 9. At the River 3:12
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